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SIX NOTES

GEORGE HERBERT, *VERTUE* 6

Professor Palmer, annotating—

Sweet rose, whose hue angrie and brave
Bids the rash gazer wipe his eye,

refers to *Faith* 38,

With bushie groves, pricking the looker's eie,
and *Frailtie* 15, 16,

That which was dust before doth quickly rise,
And prick mine eyes.

NED., under *Gazer*, quotes (1590) Greene, *Never too Late* 2 (1600):

Lockes where loue did sit and twine
Nets to snare the gazers eyne.

But "rash gazer," and the suggestion of the color, Herbert may well have obtained from *The Return from Parnassus* (1602?), near the beginning. Judicio speaks:

Drayton's sweet muse is like a *sanguine* dye,
Able to ravish the *rash gazer's eye*.

PARADISE LOST III, 1-8

There seems to be some reason for assuming that Milton, when he wrote the opening lines of Book III of *Paradise Lost*, was acquainted with certain passages of Eusebius' writings concerning Constantine. The following quotations are from the Bagster translation (*Greek Ecclesiastical Historians*, 1845). The text before me is Heikel's (Leipzig, 1902).

Eusebius, *Oration in Praise of Constantine*, chap. i:

Supreme and pre-eminent Ruler of the universe, He shares the glory of His Father's kingdom: for He is that Light which, transcendent above the universe, encircles the Father's person, *interposing and dividing between the eternal and uncreated Essence* and all derived existence (χορεῶν μεσιτεῦόν τε καὶ διεύργον τῆς τῶν γενητῶν οὐσίας τὴν ἀναρχον καὶ

ἀγένητον ἰδέαν); that Light which, streaming from on high, proceeds from that Deity who knows not origin or end, and illumines the super-celestial regions, and all that heaven itself contains, with the radiance of wisdom bright beyond the splendor of the sun.

Ibid., chap. xii:

In Him we see Light, even the spiritual offspring of inexpressible Light.

With these compare:

Bright effluence of bright essence increate.

Then on the general idea of a "fountain" for light, compare the following, from chaps. i, vi, and xii, respectively:

The countless multitudes of angels, the companies of archangels, the quires of holy spirits, draw from and reflect His radiance as from the fountains of everlasting light (ὥσπερ ἐξ ἀενάων φωτὸς πηγῶν).

Infinite hosts of light surround the Almighty Sovereign, each surpassing the splendor of the sun, glorious and resplendent, with rays derived from the everlasting source of light (τῆς αἰδίου πηγῆς).

From Him, as from an everlasting fountain (πηγῆς), the sun, the moon, and stars receive their light.

Cf. *P. L.*, III, 375 ff.; VII, 364; *P. R.*, IV, 289.

With "unapproachèd light" (l. 4), compare (from chaps. i and xii):

The ineffable splendor of the glory which surrounds Him repels the gaze of every eye from His divine majesty.

And He Himself dwelling as Sovereign in secret and undiscovered regions of unapproachable light.

The Biblical passages in question are such as I Cor. 4:4; Col. 1:15; I Tim. 6:16; Heb. 1:3.

JONSON, *THE NEW INN* 3, 1, 33

In extension of Tennant's note in his edition of the play (*Yale Studies in English* XXXIV), p. 222, I subjoin the following:

Du Bartas' *First Week*, published in 1579, was very likely indebted to Ramus. In Sylvester's translation (Week 1, Day 6, ll. 908-17) the passage runs:

Once, as this Artist (more with mirth then meat)
Feasted some friends that he esteeméd great,
From under's hand an Iron Fly flew out,
Which having showne a perfect Round-about,

With weary wings return'd unto her Master,
 And (as judicious) on his arme she plac't her.
 O divine wit! that in the narrow womb
 Of a small fly, could finde sufficient room
 For all those Springs, wheels, counterpoint, and chains,
 Which stood in stead of life, and spur, and rains.

Ben Jonson wrote a commendatory epigram for Sylvester's translation, with which compare his remarks in his *Conversations with Drummond*.

Gassendi, in his life of Regiomontanus, quotes Ramus' account of the fly. Giambattista della Porta (*ca.* 1543–1615), Kircher (1602–80), Lana (1631–87), and Wilkins, *Math. Magic*, 1648 (*Math. and Phil. Works* [1802], pp. 194, 195), also repeat the information.

Earlier than all these except Ramus is the statement by John Dee, in his preface (written February 9, 1570) to Billingsley's translation of Euclid (Sig. A_j, *verso*):

Meruaylous was the workemanshpy, of late dayes, performed by good skill of Trochilike, &c. For in Noremberge, A flye of Iern, being let out of the Artificers hand, did (as it were) fly about by the gestes, at the table, and at length, as though it were weary, retourne to his masters hand agayne.

This, again, is evidently based upon Ramus' account of the year before.

We thus arrive at this singular result:

1. Lipsius' fly is not Lipsius', but Ramus'.
2. Ramus' fly is not Ramus', but Müller's.
3. Müller's fly is not Müller's, but that of one or more artificers in his employ, or under his influence.

The prototype of such devices (Ramus also tells of an eagle) is to be found in the dove constructed by Archytas (Aulus Gellius 10, 12).

CANDLES TO MEASURE TIME

A parallel to Alfred's use of candles for the measurement of time (*Asser*, ed. Stevenson, chap. civ) is to be found in Herman Melville, *Typee*, chap. xxviii:

At this supper we were lighted by several of the native tapers, held in the hands of young girls. These tapers are most ingeniously made.

There is a nut abounding in the valley, called by the Typees "armor," closely resembling our common horse-chestnut. The shell is broken, and the contents extracted whole. Any number of these are strung at pleasure upon the long elastic fibre that traverses the branches of the cocoa-nut tree. Some of these tapers are eight and ten feet in length; but being perfectly flexible, one end is held in a coil, while the other is lighted. The nut burns with a fitful bluish flame, and the oil that it contains is exhausted in about ten minutes. As one burns down, the next becomes ignited, and the ashes of the former are knocked into a cocoanut shell kept for the purpose. This primitive candle requires continual attention, and must be constantly held in the hand. The person so employed marks the lapse of time by the number of nuts consumed, which is easily learned by counting the bits of tappa distributed at regular intervals along the string.

SHAKESPEARE, *RICHARD II* II, 1, 41 ff.

In John of Gaunt's second long speech occur certain remarkable lines, well known to most lovers of English poetry. One thought suggested is that of England's good fortune in being so defended by Nature, the same which Tennyson, very likely with these lines in mind, expressed by the phrase (*To the Queen*):

Compassed by the inviolate sea.

The relevant lines of Shakespeare are these:

This fortress built by Nature for herself
Against infection and the hand of war.

.
The silver sea,
Which serves it in the office of a wall
Against the envy of less happier lands.
England, bound in with the triumphant sea.

There are three chief points to be considered:

1. England is protected as by a wall, without effort on the part of man.
2. This defense has been provided by Nature, personified by the poet.
3. The defense is provided against the envy of less fortunate nations.

Shakespeare here displays patriotic pride such as an Englishman of the spacious times of great Elizabeth might well feel. But

Englishmen were not the first to feel national pride, nor the first to express it in this way. Such sentiments would seem as natural in the mouth of a Roman writer as of an English one; and, as a matter of fact, we find remarkable parallels to these lines in Latin literature, parallels covering all three of the points enumerated above.

The first passage in order of time is from Cicero's speech on the Consular Provinces dating from 56 B. C. Here the orator says (14, 33):

Nature had previously protected Italy by the Alps, not without some especial kindness of the gods in providing us with such a bulwark. For if that road had been open to the savage disposition and vast numbers of the Gauls, this city would never have been the home and chosen seat of the empire of the world.

Passing over Livy, who simply remarks (5, 34) that the Alps were opposed to the progress of Bellovesus into Italy, we come to Pliny, who says (3, 23) that the Alps exceed in breadth

a hundred miles, where they separate Germany from Italy, but do not elsewhere equal seventy miles, being, as it were, reduced by the providence of Nature.

Next Juvenal, speaking of Hannibal, says (10, 152): "Nature barred his path by Alps and snow." Then an unknown panegyrist of the emperor Maximian (about 290), sometimes known as Mamertinus, addresses the emperor:

. . . Your journeys, in the very days of winter, over those summits of the Alps which are neighbors to the sky, and by which Nature has defended (*vallavit*) Italy.

Finally, we may quote from Rutilius Namatianus, a native of Gaul, whose poem dates from 416 (2, 31-40):

If we admit that the world was framed in some determinate fashion, and that this great fabric is the contrivance of a god, we must believe that he threw up the Apennines as a defense for Italy, so that its fastnesses are hardly to be scaled by the mountaineers themselves [reading *suis*, with Baehrens, for *viis*]. Fearing the envy of the northern peoples, Nature considered that she had done too little in opposing the Alps to their menaces. In like manner she has intrenched the vital parts with various members, nor has been content with a single inclosure for what

is so precious (*pretiosa*). The future Rome deserved to be environed round with such variety of fortifications, and already in advance was the care of the gods.

The differences between Shakespeare and the Latin writers are non-essential. Italy is protected by the mountains, England by the sea; this is all, unless we insist on the word "infection." On the other hand, the correspondences are striking, especially with Rutilius, the author nearest to him in time and race. Here we have "envy" (*invidiam timuit Natura*), and, singularly enough, though this may be a mere accident, the word "precious," which Shakespeare employs in the same context:

This precious stone set in the silver sea.

There was a Roman edition of Rutilius, published in 1582, which Shakespeare might have consulted, the *editio princeps* dating from 1520.

It is possible, too, that Shakespeare might have had in mind Petrarch's "Ode to the Princes of Italy" (No. 128 of the *Rime*), though here the significant word "envy" is wanting. Lines 33-35 run in Cayley's translation:

Well was our need by Nature recognized,
When with her Alps she threw
A screen betwixt us and the Teutons' rage.

Further search may reveal other possible intermediaries than the one mentioned below. While it is, of course, true that Shakespeare or some English predecessor may have originated the thought in question, yet the possibility, at least, of influence from the Roman genius ought not to be overlooked.

With regard to the sea in the office of a wall, Shakespeare may well have derived a hint from the *Libel of English Policie* (1436-7). Here, toward the end, we read (Hakluyt, 1589):

Keep than the sea about in speciall,
Which of England is the towne wall.
As though England were likened to a citie,
And the wall environ were the see.
Kepe then the sea that is the wall of England:
And than is England kept by Goddes hande;

That as for anything that is without,
 England were at ease withouten doubt,
 And thus should every lond one with another
 Entercommon, as brother with his brother,
 And live together werrelesse in unitie,
 Without rancour in very charitie.

CHAUCER, *L. G. W.*, PROL. 334 (358)

In *Westward Ho* (1607), Act I, scene 1 (ed. Shepherd, London, 1873, p. 291) Mistress Honeysuckle, replying to a question of Mistress Tenterhook, says: "Why as stale as a Country Ostes, an Exchange Sempster, or a *Court Landresse?*"¹ This seems clearly to be a reminiscence of Chaucer, *Prol. Leg. Good Women* A, 333, 334:

Envye (I prey to god yeve hir mischaunce!)
 Is lavender in the grete court alway;

Prol. B, 358:

Envye is lavender of the court alway.

And this, as is well known, goes back to Dante, *Inferno* 13, 64-66:

La meretrice che mai dall' ospizio
 Di Cesare non torse gli occhi pulti,
 Morte comune, e delle corti vizio.

Skeat refers to Gower, *Conf. Am.* 2, 3095 ff. This reads:

Senec witnesseth openly
 How that Envie proprely
 Is of the Court the comon wenche,
 And halt taverne for to schenche
 That drink which maketh the herte brenne.

Other instances are—*Westward Ho*, p. 237:

"*M. Wife.* Would you haue mee turne common sinner, or sell my apparell to my wastcoat and become a Landresse?

"*Iust.* No Landresse, deere wife, though your credit would goe farre with Gentlemen for taking vp of Linnen; no Landresse?"

Webster, *White Devil* 4, ll. 87-89 (ed. Sampson, p. 94):

Did I want
 Ten leash of curtisans, it would furnish me;
 Nay, lawndresse three armies.

Devil's Law Case, 1, 2 [Romelio to Winifred]: "You, lady of the laundry, come hither."

In the *Mirour de l'Omme* 3829-40, Gower has:

Envie ensur tout autre vice
Est la plus vaine et la plus nice;
Siccomme ly sages la repute,
Envie est celle peccatrice,
Qes nobles courts de son office
Demoert et est commune pute.
A les plus sages plus despute,
A les plus fortz plus fait salute,
Et as plus riches d'avarice
Plus fait Envie sa poursute.
A son povoir sovent transmute
L'onour d'autry de sa malice.

No one has yet brought to light an earlier source than Dante,
notwithstanding the reference to Seneca.

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